Community Television Review

Volume 6, No. 4
Winter 1984
$3.00

LABOR & CABLE



cable LINE SPECIALS

LABOR VISION

INSIDE YOUR SCHOOLS

images of LABOR

AMERICA WORKS

AFSCME LABOR NEWS NETWORK

JIMMY REA

Understands Your Mobile Unit Needs for That New Franchise.

High Quality Production, Large Impressive Appearance, Price!
Our Solution: 1 Chevrolet 14' Cube Van Including:



Sony and Panasonic production packages installed in our high cube unit complete:

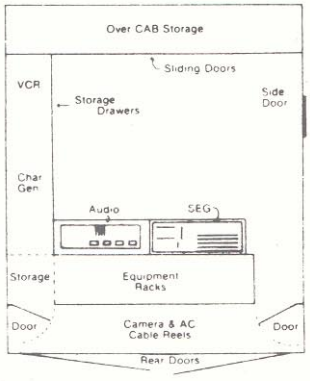
$49,900.00

• Delivery in 30 days.

WE ALSO CUSTOM BUILD!!!

All You Provide is:
- Description of your individual needs
- Budget limitation

We Provide Internally:
- Technical work and engineering
- Carpentry and materials
- Complete installation consisting of high quality custom construction satisfying all your personal needs.



Having built trucks for many needs, we can provide a tremendous amount of information on mobile production studio design, construction and maintenance.

All of our truck quotations include delivery with full instructions to operating personnel.

Representing over 300 lines of video hardware, we are available to discuss substitutions to our recommendations in every area from cameras to truck chassis.



Our sales representatives will be very happy to call on your office with complete blueprints of the trucks described in our offer. Your individual needs can then be fully discussed and if changes are required, pricing affected by those requirements can be completely discussed.

Call or Write for our Free Truck Information Package:

JIMMY REA

540 West Broad Street
Columbus, Ohio 43215
(614) 221-5170

Volume 6, No.4

The Community Television Review is published quarterly by the National Federation of Local Cable Programmers. Subscriptions, memberships, and inquiries, send to NFLCP, 906 Pennsylvania Ave., S.E., 20003. Subscriptions come with membership in the NFLCP: Individual $25/year, Professional $50/year, Patron $100/year, Non-profit organizations $75/year, For-profit organizations $150/year. A subscription can be obtained separately for $12/year for individuals, $20/year for libraries, or $30/year for organizations.
Contents Copyright © 1984 by the National Federation of Local Cable Programmers, Inc.—Non-profit tax exempt organizations may reprint items from the CTR (with the exception of materials copyrighted by others), provided they credit CTR and notify the NFLCP of the reprinting. All others must obtain advance written permission.

Editorial Board:
Susan Bednarcyzk, Trish Dair, Jean Rice, Bill Rushton, George Stoney

Managing Editor:
Joan Gudgel

Art Cover & Design:
Evans Graphics
Type Designs

Advertising:
Joan Gudgel

NFLCP BOARD

Margie Nicholson, *Chairperson;* John Scott, *Vice Chairperson;* Dave Bloch, *Treasurer;* Anne Davis, *Secretary;* Jerry Anderson, Connie Brand, Roxie Cole, Trisha Dair, Adam Haas, Frank Jamison, Frank Johnson, Jan Lesher, Diana Peck, Martha Schmidt, Chuck Sherwood, Alvin Simpson, Jay Smith, George Stoney, Bill Tierney, Joe Van Eaton, Helen Weiss, Rika Welsh.

Letter From the Managing Editor

Your response to the CTR Readership Survey has been overwhelming. Thank you. Data is now being tabulated and will be available through the NFLCP office at the end of February. If you are interested in this information, please feel free to write us for a copy.

The CTR editorial board met recently through a conference call to plan the 1984 publishing schedule. The NFLCP is working hard this year to make sure that the CTR comes to you on time. The next issue of the CTR will be in the mail by May 1st, following issues will be mailed September 1st and November 1st. The theme for the Spring issue will be Survival of Access & LO in 1984. A double issue will be published in the summer with the themes of International Access and Convention Wrap-Up. And the November issue's theme will be Social Service Agencies & Cable TV.

Please feel free to suggest possible articles and authors for these issues. The CTR is always on the lookout for good writers. Final deadlines for copy are as follows:

Survival Issue-April 1
International-May 15
Social Service-September 1

Joan Gudgel

TABLE OF CONTENTS

	PAGE
Themes	
Labor Enters the Information Age, AFL-CIO launches Labor Network Pilot	4
Mastering a New Technology, union members in Pittsburgh learn the ropes of video production	6
Unions can use video for productive change, "Inside Your Schools"	8
A look at labor video from around the country	14
Features	
Programming: Sources of Supplemental Programming	20
Profile: Access report from Honolulu, Hawaii	23
Technology: Dave Bloch looks for the "perfect" access building	25

CTR Labor & Cable

Labor Enters The Information Age

by Joan Gudgel

The labor movement, normally associated with hard hats, has been seen lately in a lot of software. Not stocking caps mind you, but television programming produced by and for unions. These programs are popping up on commercial broadcast channels, PBS, satellite networks, and often local cable channels.

Now the AFL-CIO is testing the concept of a labor satellite network. If business can have their own network (Biznet), why not labor?, they ask.

Labor's apparent leap into the electronic media has been preceded by many steps which unions have taken over the past decade to solve declining enrollments, bad press, and poor internal communications.

The International Ladies Garment Workers Union was the first union to learn from the auto and oil industries' successful TV commercial campaigns. These businesses were able to overcome public relations problems and air their side of controversial issues through informational commercials. ILGW began a similar campaign in 1975 to promote the use of its products with the now famous, "Look for the Union Label" ads. Since then the Communications Workers of America, the United Brotherhood of Carpenters and Joiners, and the National Education Association have all used 30- and 60-second TV spots to express their views.

Other AFL-CIO international unions have built their own studios and have begun producing regular series.

The Communication Workers of America distributes the series, "ReWiring Your World" via satellite to cable and broadcast outlets to examine emerging issues in the information age. The American Federation of State, County, and Municipal Employees (AFSCME) has produced live satellite studio discussions, programs, and news conferences. AFSCME's TV facilities provide news programs such as the McNeil/Lehrer Report with the opportunity to conduct live interviews with union leaders via satellite downlinks.

cable LINE SPECIALS

The International Association of Machinists and Aerospace Workers was the first union to use satellite teleconference technology in 1978. The United Auto Workers (UAW) has been investigating other new technologies and has filed comments with the Federal Communications Commission concerning low power television and DBS. UAW has petitioned the FCC for low power stations in Detroit and Lansing, Michigan; Toledo, Ohio; Buffalo, New York; and Long Beach, California.

All of these efforts have shown labor that the electronic media can be used to reach outside its membership to change its public image and air its views.

But these were sporadic efforts. When the AFL-CIO convention met in 1981, union officials decided to take the power of the media seriously and formed their own national professional video production organization. The Labor Institute of Public Affairs (LIPA) was formed at that meeting, given an annual budget of over $2 million and the mandate: get the labor movement into the electronic media.

"We held a lot of meetings during the first few months of formation to discuss how to go about carrying out this mandate," says Kathy Garmezy, Cable Television Coordinator for LIPA. "One could go about it two ways—start at the grassroots level and work toward a national effort or start nationally and work toward the locals. We chose the latter. We knew that we wanted to get one show on national television and that we wanted to improve internal communications."



Lawyers Coordinating Committee conduct a live production in AFSCME studio.



The first LIPA production was a 5-minute TV spot entitled, "Unemployment's Up and I'm Down" criticizing Reaganomics by using Depression film footage together with current images of the unemployed. It aired prior to the 1982 election and appeared on the local cable channels of Gill Cable in San Jose, California and Warner Amex Qube in Columbus, Ohio. Thirty-second and sixty-second spots were aired on both broadcast stations and the USA Cable Network.

To encourage better internal AFL-CIO communications, LIPA purchased a large quantity of playback video equipment and distributed it to interested chapters around the country. "The Labor Video Bulletin", LIPA's bi-monthly program, is bicycled around the country to provide these chapters with news, meeting coverage, and other activities.

LIPA's first series, "America Works," aired the summer of 1983. It analyzed the national impact of today's social issues and highlighted outstanding union members working at the grassroots level. "We hired a media buyer to help distribute the show," said Garmezy. "And we were able to pick up 36 broadcast stations



around the country. LIPA learned a lot from this experience: 1) that we could produce an interesting and informative weekly series and 2) that we need to do a lot more promotion in order to get our program watched."

While LIPA's initial work appeared mainly on broadcast, the group's long-range interests lie in the opportunities of cable TV. "Even though cable today reaches one-third of the country, we knew that if we waited to develop this service, it would be too late," said Nick DeMartino, LIPA's associate director.

LIPA began its exploration into cable TV by researching the industry for its publication, the *Labor Communications Resource Service's* "Cable Television, A Manual for Labor Unions." Issued last Spring, the manual was designed to encourage unions to get more involved in cable community TV. It provides a technical explanation of a cable system, a description of the franchising process, and advice on promoting the use of the local cable channels.



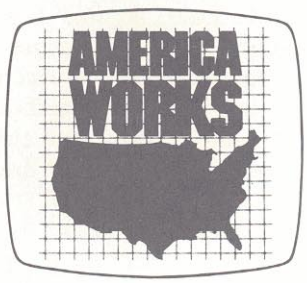
Many local chapters are already using community access facilities (see separate article on Atlanta), assisted by LIPA's manual.

LIPA recently used local cable channels in its pilot project, CableLINE (the LINE stands for Labor Institute Network Experiment), launched October 9th in three test cities with large labor populations—Seattle, Washington; Atlanta, Georgia; and Pittsburgh, Pennsylvania. Touted as "TV for America's Workers," CableLINE appeared nightly for ten weeks. Programming featured during the pilot included the following:

- **CableLINE Specials:** first-run movies of special interest to workers such as "Harlan County, U.S.A.," "Rosie the Riveter" and "The Weavers: Wasn't That A Time?";
- **Laborvision:** a newsmagazine from Washington with reports and features from around the country;
- **Images of Labor:** classic labor documentaries such as "Miles of Smiles, Years of Struggle", the story of the founding of the first black labor union, the Brotherhood of Sleeping Car Porters;
- **America Works:** LIPA's series originally produced for broadcast which dealt with national issues.

"This project is really the first time such a large amount of programming was gathered and aired on the theme of labor," says Garmezy. "We are using CableLINE in a massive effort to reach our local members and others in the three test cities. We are spending a lot of time and money on researching the program formats, viewing habits, and changes in attitudes about labor."

"What lies in the future for the Institute? We really don't know until the research comes in (due Spring 1984). We are waiting to see what effect this exposure will make before LIPA proceeds with other projects."



Regardless of the outcome of the research, one point remains clear. Unions have matured as sophisticated media players. No longer does labor view the telecommunications industry as solely a source of employment, but as a means to reach outside its membership to explore common goals. The labor movement has entered the Information Age—there is no turning back.

Joan Gudgel is Director of Information Services for the NFLCP.

Locals Master A New Technology

by Leslie Byrd Evans

We tried not to look as amateur as we felt.

"Microphone? I though you had it," Sherry whispered, unaware that the umbilical cable from the camera to the video cassette recorder was coiling itself around her leg.

"I've got the batteries," Karen assured us, slid to her knees and dug into a large grey case.

Like a wading flamingo with an electronic head, Sherry balanced the fifteen-pound camera on her shoulder and tried to shake her foot free from the cable which was trying to mate with her shoelace.

For our inspection, Karen held out a black Sony battery in each hand. "How do you tell a charged battery from an uncharged battery?" We waited for a punchline that never came.

Exhausted, Sherry's shoelace let go. She was back on two feet, and the tripod fell over. The cable had wrestled its new lover to the ground.

Within five minutes of our arrival before the Centennial stage on Eighth Avenue, Sherry, Roslyn, Karen and I had attracted several long-skirted women, bearded men, and balloon-capped kids from the 300-plus crowd that awaited the opening ceremony.

Three Steeler-jacketed boys waved and smiled into the camera with its lens cap on. "What station are you from?"

I tried to be professionally preoccupied. "Warner Cable."

The grinning jumping beans were undaunted. "When will this be on TV?"

"January," I guessed.

They froze in midair. "January?" They landed, walked away, and went to pogo up and down in front of some clowns.

A pioneer spirit helped us lick our wounds. We were inexperienced but we were first. Armed with only a two-hour workshop on how to use the equipment, we had driven into the crowded streets of the Homestead Centennial Celebration to attempt what had never been done before in Pittsburgh—to record a community event with color porta-pak video equipment, property of Warner Cable Co., to be aired on local public access channel in Pittsburgh.

Roslyn interrupted the safari. "If the tape isn't going around, does that mean we're doing something wrong?"

"Don't we have to have this end connected to something?"

"No, but you just reminded me of something."

"What?"

"You have to have **this** end connected to something."

Five days later as the fireworks finale ended the Centennial events, four of us who had driven to Homestead and back to the Northside two or three times each day of the six-day celebration, took our turn in front of the small playback unit and pressed the tiny earplug into our skulls to see and hear what we had captured.

Images of the Irish jig, an accordion player, a black female drum major, and ethnic food eaters punctuate the oral histories, on-the-street interviews and at-the-microphone speeches. Runners sprint past mills in 90 degree heat, girl scouts bake cookies in charcoal ovens, and young local talents tap dance in sailor suits and sequins.

The opening ceremony from the Centennial stage. A U.S. Steel representative faces the grey peaks of the Homestead Works. "I look down the road and view the mountains in the distance, and it's a beautiful sight to me."

Under the watchful eye of the mountains and the hopeful faces of Homestead residents, he promises, "I can assure you that plans for now and the future are solidly linked into that plant. It may not always look exactly the way it looks today, but you can be assured, for the far-distant future as we can see, that the plant will be there." Scattered cheers and applause. "I wish you all the best for your celebration and for all the things you are going to do to bring this town back."

One of the residents who was not cheering or clapping is a jobless young man in his early twenties who has a different view of the same mill. "Homestead's becoming a dying area because the steel mills weren't kept up and modernized. Now they're finding out it's not profitable to run them so they're shutting them down. Jobs are scarce. When the mills go, this town's gone."

An eighty-year-old dress shop owner who has lived in Homestead her whole life sounds more optimistic. "The steel mills will not close if people do their part. I've been through a serious strike in 1919 and the real depression from 1929 to 1936. It was very difficult, but we weathered it because we had faith in the town and faith in the people."

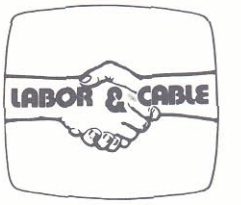
Echoes of the opening remark by Vice Chairperson of the Centennial Committee, George DeBolt. "We're celebrating more than just the 100 year birthday of a borough; we're celebrating the spirit of Homestead."

The Spirit of Homestead, Past, Present and Future, reveals itself as old timers reminisce, as shop owners analyze, and as local union officials prophesize.

"Saturday night was a big night. People, all very friendly and sociable, shopped until nine in the evening. And you rode up the hill for five cents on the old street cars we had then." Wrinkles slowly surround the grey-haired woman's eyes. "It's different now."

You don't see a soul on the streets now. People would be afraid."

Standing upright in the middle of her floral shoppe, another older Homesteader breathed in deeply as if the scents would take her back. "Saturday night was quite an occasion. Couples going to the Leona



Reprinted with permission of the *Mill Hunk Herald.*

Theatre would always stop in and visit."

Her dark hair, piled high and upright in the middle of her head, reflected from mirrored walls.

"When I was in school, we had a theatre right across the street from the store here. If you didn't like the show on one side, you could go on the other side. It only cost you a nickel or dime to see Pearl White or those serials, you know. You couldn't miss one of those on a Saturday. When they closed the stores on Saturday night, I thought, 'Gee, what will I do?'

"They don't have any theatres now. No, everything's gone. That same community feeling is not here anymore. It started to change about ten years ago, at least. They're afraid to come. People would hit you in the head. They'll grab your purses. That's a good enough reason not to come." A quick nod of the head punctuates her honesty.

"I've stayed here because I've never lived anywhere else. I love everyone here, and they seem to like me, too. After 50 years, you know a lot of people. Someone was in here the other day and said, 'Wouldn't you like to move to Florida?' And I said, 'No, I would just rather stay here.' And I would." Her unblinking image stares straight into the viewer's mind.

Sitting at her desk with neatly coiffed blond hair and smartly fitted in her own merchandise, a "full-fashion" dress shop owner explains why she came to Homestead and opened her store a year and a half ago.

"I knew what Homestead was like 25 years ago. And I came back. I just never lost my love for Homestead. Instead of opening a store in my own community (where I live), I felt Homestead needed a shot in the arm; so I came back to help give it.

"I've seen what happened to Braddock and other small communities. People drifted away. Stores went out of business. I couldn't stand to see that happen in Homestead. I said, "I'll open up a store and see what I can do.' "

Her eyes drop and search her desk before she goes on. "My first month I had a very serious burglary that took a large lump and a few other bad things happened. But with a business this happens in every community and every area, but you don't hear about it."

The white smile and vitality comes back. "I feel like I've learned and ready to cope with it. In a small town the customer is not just another charge card. We care about a person. It's fun to listen to people and their problems. I love the people here. Everything's workin' out now. Homestead is growing and things are looking good."

A small knot of twenty to twenty-five people, many with cameras and tape recorders, stood before the "Steelworkers Monument," a large tombstone, padded with shrubs and freshly manicured, and listened to a local labor priest's predictions.

"Unions are at a crossroads. I think unions could take on the corporations. If the unions embraced the philosophy that 'the jobs of our people are first and it's the task of the U.S. government to preserve plants where they are in existence,' I think unions could make a dent. They wouldn't save every plant, but they would save some plants. If they don't do that, they are likely to find the steel business disappear in this country."

Under his black hat, his voice, smooth and educated, pours into the microphone. "We need the jobs. We have to get the plants to stay here. The corporation has a responsibility to the community. The community needs the corporation. What the community has to say to the company is 'Let us have 8,000 jobs here and leave them here for another 20 years so we can use them as a tax base so the community of Homestead doesn't depreciate.' "

A local union official with a straight-forward cheerleading style takes the mike. "We can't let what happened in Youngstown happen here. We have to get the union involved with the corporation to get them to update these facilities. We have the steelworkers here. What we need is the machinery to operate these mills. We are operating here with equipment that was made in the 1930's. We cannot compete in the world market with this machinery. If we had the machinery, we'd have the jobs, we'd have the community response, and everything will grow instead of deteriorate."

What we recorded on videotape is a mixed bag of people and politics, hope and skepticism, renovated store fronts and boarded-up windows. A community pride sparks a revitalization of a faltering area while a steelworker's bitterness forecasts economic disaster. A shopowner promises not to let Homestead die, and a young couple promises to move out before it does.

Leslie Byrd Evans is a school teacher who writes for the Mill Hunk Herald, a Pittsburgh union paper.

INSIDE YOUR SCHOOLS

Labor Using TV for Positive Change

by Chris Bedford

Local cable programming represents a major resource in the struggle to facilitate positive human, social, and economic change. Yet, with the exception of purely local issues, this resource has *not* been used effectively by groups seeking change. The question is why? Why hasn't cable been used more effectively in political questions?

The answers are disturbing. They point to a series of major problems facing proponents of change today and have their roots in some recent history.

The NFLCP comes out of the community video movement of the late 60's and early 70's. Community activists in New York, Philadelphia and elsewhere used the then new portable reel-to-reel VTRs to organize communities around local issues. Stop signs, red lining, rent strikes, tolerance and understanding between rival ethnic groups in a neighborhood; these were the kinds of subjects that community video activists first tackled.

These first efforts were often characterized by the term "guerilla video". This term is revealing, for implicit in much of this early community video effort was a kind of video anarchism (i.e., if it was local, it was alright). Rejection of the banality and political insensitivity of corporate television was logical. But it extended to other authority centers as well, *particularly to the union movement.*

The AFL-CIO's continued support of the Vietnam War, the media hype around "hardhats versus hippies," the union movement's resistance to real opportunities for women and minorities in traditional white, male occupations; these real and imposed differences reinforced the community video movement's distaste for unions. One important exception, however, was that community video activists sometimes got involved in internal union reform, supporting local revolts against national union leadership.

This last element, the apparent "interference" of outside groups in internal union politics, guaranteed the active opposition of national union leadership to any cooperation with local video efforts.

In the late 1970's, this gap was exacerbated by a flood of disaster and change that inundated the union movement. Technological change, the increasing power of multi-national corporations, the emergence of union busting as a government-sanctioned activity (in spite of laws to the contrary) created a seige mentality in the highest circles of the union movement's leadership. Local video was perceived as just *one* more problem.

This is the situation today, with several important exceptions. I am writing this article to tell you about one of those exceptions.

First some background. The Organizing Media Project was founded in 1979 in Washington, D.C. to deal with the gap between local and national change proponents. How could media be used effectively to facilitate change at all levels? This question we set out to answer in two specific areas: the environmental movement and the union movement. **From the beginning, our focus was on the mechanisms of change.** Organizations existed to fill certain needs. How could we help fill those needs and in doing so, move the organization into new areas of activity?

We began with the most basic aspects of union activity: steward's training, local leadership training, and health & safety training. In each of these areas, there was a clear channel of responsibility, often with legal aspects, between the national union's leadership and the lowest level local activist. Here, there was no mean-



"Inside Your Schools" captures Cunningham Park Elementary School's production of "Li'l Abner" in Vienna, Virginia.

INSIDE YOUR SCHOOLS

ingful gap between the national and local levels of activity. Thus, we were often able to bring local concerns to the attention of national leaders through the media we produced. Concurrently, we were able to educate local leadership on the nature, complexity and magnitude of challenge facing their union and the union movement as a whole. **We were able to use media to integrate the organizational efforts of the unions we worked for.** This is what we mean by the term "Organizing Media".

As we learned more about the institution of unionism, we saw an area of neglect that was crucial to the continued existence of the union movement. That area was the community.

Often, unions bargain for the fate of whole communities. When a union succeeds in creating a healthy workplace, it creates a healthier community as well. When a union bargains to keep a plant from closing, it bargains for the economic survival of the community, too. We have been actively seeking ways to increase union outreach into the community, to strengthen the political hands of both parties.

The public sector was one of the places we began. Unions in the public sector have a clear interest in community understanding and outreach.

In October of 1981, John Stevens, Director of the Leadership Training Institute of the American Federation of Teachers, and I had a long lunch together. During its course we discussed the problems facing AFT members and local unions. They were many. Teachers were blamed for everything that went wrong with children. Teacher bargaining demands were often perceived as selfish even though teachers were the lowest paid professionals in America. Teacher strikes left residues of bitterness that lasted for years. The institution of public education was coming under attack from the right under the leadership of the President of the United States. The situation was bad.

Yet, we knew that public school teachers were doing a good job. Many were doing an excellent job. We knew that the union represented reform in public education. In fact, all but *one* of the recommendations made by the Presidential Commission on Education were long-held AFT positions. At that lunch, John and I made a commitment to explore the ways we could use television to overcome the negatives and increase public understanding of the positives.

"Inside Your Schools", the AFT Television magazine is the result. On September 6th, "Inside Your Schools" began its first national season on cable systems around the country providing a model for how media can be used to facilitate positive change **while supporting the development of real local cable programming in communities around this nation.**

"Inside Your Schools" is much more than a television program. It is a union program that recruits and focuses the energy of union members through the medium of television, ...community television. The model is somewhat complicated. The best way to illustrate it is through a simple monthly program chronology:

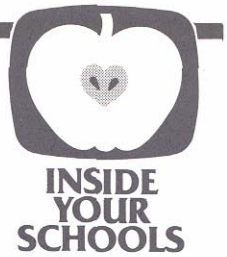
National show. Each month, we produce a 28:30 national "Inside Your Schools" consisting of (1) a national opening and closing, (2) a national host that changes each month, (3) and *six* segments ranging from seven minutes to ninety seconds in length. Three of the segments are *national* and are carried on all versions of "Inside Your Schools".

These include:

"Where We Stand"...a look at an issue in the national debate over educational reform;



"Inside Your Schools" on-location covering a school nature outing.



"Excellence in Public Education"...a report on a particularly successful program or teaching technique used in a school system or by one teacher;

"Scrapbook"...an interview with a famous American on the public school teacher that made a difference in his or her life.

The remaining three segments are designated as *local* segments and are designed to be replaced by locally produced segments. These segments include:

"Schools in Society"...a look at how one school relates to community activities, institutions and concerns;

"Teaching"...a report on how one teacher teaches effectively;

"Kids in Performance"...a look at children doing some activity well, ranging from science experiments to sports.

In the monthly chronology, the full national show is shipped to the Learning Channel for broadcast to 400-plus cable systems by satellite...and to AFT locals participating in the network.

Participating locals, each month, have the option to play the national program just like it is. Or they may just replace the national opening/closing and host with their own. Or they may produce one or more segments to replace the national segments designated for replacement.

To facilitate local production, we have worked with AFT and NYSUT to design local production workshops to train teacher volunteers to produce their own segments. In addition, we often come in and produce the local's pilot show in conjunction with local volunteers.

The process works. Right now, AFT has 17 local shows. By the end of the school year we expect that number to be close to 60. By the end of the 1984 school year the number will be well over 100 local shows.

In Jacksonville, Florida, teachers have produced "Inside Your Schools" for one full year. The process in many places has become institutionalized with school systems releasing teachers from teaching duties one or two days a month to produce their show.

The major problem has been the availability of good video equipment. Local access for some cable systems is extremely sophisticated and reliable, but for many it is not. Participating locals had often had to invest in their own camera and editing equipment. In Amsterdam, New York, the school superintendent, the School Board, the mayor and the entire community raised money for the AFT local to buy its own video system. In Miami, the school system has made its PBS station's equipment available to the union. In tiny Mayfield, New York, fifteen teacher volunteers (out of seventy teachers in the entire system) put out a show every other month using equipment owned by one of the teachers.

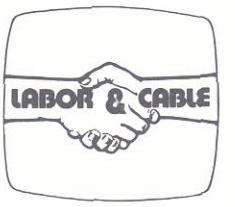
The process works politically, too. Union, management and community relationships have been transformed by this TV show. "Inside Your Schools" promotes excellence in public education in a time when public schools are the hottest political topic since the 1960s civil rights activities. School administrators need a communications vehicle to explain their programs, **even if it is a union TV program.** Politicians, local community groups, just about everyone in communities where "Inside Your Schools" is produced is excited about the show.

We believe the national/local model offered by "Inside Your Schools" is appropriate for other unions, and other issues. The model offers national unions a way to financially and programmatically support local media efforts while working together on a common concern. It can work in other arenas as well. For instance, Citizen Action, Acorn and other organizations seeking to build community coalitions could use this model. The environmental movement could use this model particularly around the issue of toxic waste and pollution.

And, there is a fundraising component to this model, one that works. But more about that in another article.

For more information about "Inside Your Schools" write, Organizing Media Project, 605 Fourteenth St., NW, Washington, D.C. 20005.

Chris Bedford is President of Organizing the Media.



Is Cable Friend Or Foe To Labor?

Though labor unions are happy to distribute their programs on cable TV, they concede one problem—cable is not an organized industry. Ironically, cable management has allowed unions on its cable channels, but not in the ranks of its employees. Union representation in the cable industry is estimated at 16% of the work force, while the nation's other industries average 20%.

Group W is the MSO with the largest number of union members—45% of its 2,700 technicians and installers and about 25% of its 800 person clerical force. At ATC, 1,050 of the company's hourly employees are union members. Eleven percent of Viacom's 2,000 technical employees belong to unions. Other MSO's have no union employees at all.

Most of this industry unionization took place years ago. The International Brotherhood of Electrical Workers (IBEW) and the Communications Workers of America currently represent about 82% of all organized cable workers. The Teamsters, Operating Engineers and other unions represent the remaining 13%.

Arthur Korff, head of IBEW's cable department said, "With the spectre of the union knocking on its door, a company will fend off workers with empty promises. But that's only a temporary situation. Cable is a vastly underpaid industry, even up to the system manager level."

In the communication and entertainment industries, cable falls far behind the Networks, Hollywood & AT&T in organized labor ranks. Unionization of Pay TV production has been much more successful than local unionization. Writers, actors, and directors all must be members of guilds in order to work in Pay TV productions.

The Communications Workers of America feel that they have been successful in cable systems where they have attempted to unionize. But recession and the high unemployment rate has stifled unionization of new cable systems.

Recent efforts to maintain unions in local systems have resulted in confrontations and in one case litigation. While Viacom recently lost an election to decertify the Teamster Union in its San Francisco system, Group W has been able to decertify as many as 10 unions in its systems over the past two years.

When the International Alliance of Theatrical & Stage Employees, (IATSE), won an election at Group W's Los Angeles system to represent technicians involved in programming the Z Channel pay service, Group W refused to acknowledge the winning vote. The company denies the validity of the election, charging that the workers were promised that union fees would be waived if they voted for representation. The National Labor Relations Board has ruled against Group W, but the company refuses to talk with IATSE saying the only place to solve the conflict is in the courts.

What benefits and disadvantages can unionization bring to local origination and community access?

Unionization of local programming employees can mean higher wages, better insurance benefits, job safety protection, and job security. But in Group W's Manhattan system, unionization of technicians also means that access users cannot touch the video equipment.

Trygve Lund, manager of Public Access for Group W explains, "There are very few places in New York City where the public can get hands-on video experience for free. At the Group W studio, the public can gain experience in producing a program—they cannot handle cameras, but they can direct (operate the switcher). They cannot edit their programs. Only IBEW members can operate cameras, set up lights, and edit tape."

"This is all the more reason to keep the operation of lo and access separate," says George Stoney, professor at NYU and a friend of both labor and access. "LO staffs probably should be union members, but the function of the access staff is to train the community to use video technology. The community must be allowed to use the equipment."

Labor has grown to understand the importance of access to the media. And recently, the AFL-CIO has testified before the House Subcommittee on Telecommunications & Commerce on the importance of diversity of programming on cable TV. The AFL-CIO has also worked with the Cable Consumer Coalition in its fight against Senate Bill S66 and House Bill H.R.4103.

"It is important that the labor and access communities continue to join hands in order to better understand each other's needs. We definitely don't want a Manhattan situation to occur across the country," says Stoney.

Atlanta Union Energized By Access Efforts

By Sally Alverez

At first glance, Atlanta seems an unlikely spot for the labor movement's most ambitious local cable programming project. Its small, beleaguered trade union movement fights an often uphill battle in this right-to-work state in the heart of the Sun Belt South. But every week for the past year, Atlanta's 50,000 cable subscribers have seen local and national labor issues presented by members of their own communities in a program called "Inside Labor."

"Inside Labor" is in its fourth 13-week season. The series is taped and post-produced at Cable Atlanta's Southeast Studio, one of five neighborhood access centers that comprise Atlanta's Center For Community Television. Atlanta's public access has been in operation since 1980 and cablecasts 50 hours of local programming weekly. The first seeds for the "Inside Labor" were sown when AFL-CIO staff member Janet Coffman contacted access coordinator Cindy Kuper in the summer of 1982 to request channel time for a series she had acquired on health and safety. After one look at what access in Atlanta had to offer, there was no stopping Coffman. Six months and two special workshops later, "Inside Labor" (IL) was born. With the support, training, and encouragement of the access staff, Coffman had developed a crew of 16 certified studio producers, six of whom were also certified for remote productions.

The desire to produce a series stemmed from a concern by local labor people that there was no television programming that truly reflected labor's perspective. Many of the IL crew had learned from bitter experience not to depend on the commercial news media to fairly represent information on labor issues. The few news stories presented often reflected such pro-management bias that labor issues and concerns, especially in situations like strikes, contract disputes, or unionizing of public employees were in fact, censored from the media. Janet Coffman recalls, "We wanted to combat some of the negative stereotypes labor has, especially in the south. We wanted to provide a place on the TV where working people could see themselves and their unions presented in a more balanced, and in fact, more realistic light."

From the very beginning, "Inside Labor" has been one of Channel 16's outstanding series. Their coverage of the International Women's Day march in Atlanta (their first program shot on location) won the coveted Caber Award for Special Event Coverage in 1983. (Note: The Caber Awards are the "Oscars" of Atlanta's Public Access Channel 16.) IL programs vary in format from week to week, although there are standard shows within each season. For instance, each season starts with "NewsBriefs", a news commentary/magazine format program produced by Sue Millen, who edits the Georgia AFL-CIO newspaper. Other programs focus on single issues (e.g., Brown Lung in textile workers), organizations (e.g., A. Philip Randolph Institute), or events (e.g., Greyhound Bus strike). Coffman and her crew spend over half their taping time on location, so almost all their shows have a mixture of talk/commentary in the studio, and interviews with workers/coverage of events in the field. This is a reflection of the determination of the crew that "Inside Labor" should represent the rank-and-file concerns of union members, as well as "official" labor movement positions.

Because of the success of the "Inside Labor" series, Atlanta found itself chosen as a test market for the CableLINE project, an ambitious labor programming effort launched on a limited trial basis by the AFL-CIO's Labor Institute of Public Affairs (LIPA). (See "Labor Enters Information Age.") When Atlanta was chosen as one of 3 markets nationally, IL



Interviewer Susan Miller questions representative from A.P. Randolph Institute on "Inside Labor."



crew members welcomed participation in this national effort feeling that making better use of television is important to the survival of the labor movement.

However, the LIPA effort has raised a critical question for labor: will the use of television by the labor movement follow a hi-tech/Hollywood approach, or will it draw on local talent, examine local issues, reflect rank-and-file concerns and interests? The experience of "Inside Labor" tells us there can and must be both aspects. The combination of the resources of the labor movement and the potentials of public access in local areas means that labor could begin having a real voice in the mass media. Coffman recognizes this. "We hope 'Inside Labor' shows the labor movement and our audiences what can be done with public access. Labor should use public access everywhere it is available. And where it's not available, labor has to try to get it!"

"Inside Labor's" positive results have gone beyond their weekly cablecast. The video training has given crew members skills unavailable to them elsewhere. Local unions have used their tapes for screenings and discussions, have sent tapes to unions in other states and used them at conventions and conferences. Events have been recorded and publicized by "Inside Labor" that previously would have been lost forever. The Southern Labor Archives, a project of Georgia State University, is dubbing each series for their permanent labor history records. Tapes have also been used to organize drives, support strikes, publicize health hazards and build voter registration drives.

Of course, IL has its problems, too. Producing is extremely time consuming for a weekly series, and this seems to be the most difficult problem. Most crew members are rank-and-file union members or union staffers, with full-time jobs and families. Coffman solves this problem by rotating crew members who produce individual segments. Hopefully, with "Inside Labor" as an example, the top ranks of the labor movement will start to recognize the potential of local programming on public access, and will fund positions locally to do television production work. Even minimal support in that way could make local programming flourish.

Another problem is that access to union leaders and information for in-depth analysis of issues is sometimes hard to come by. Coffman reflects on this, "On the one hand, we are more accepted because we come from inside the ranks of labor. On the other hand, because we aren't CBS, or McNeil/Lehrer; they don't do us any favors either. Our reputation will grow as our audience grows, with time and exposure."

Inside Labor's plans are to include more programs on women and minorities and interactive panel programs on topics such as the recent AFL-CIO report on terrorism against labor leaders in El Salvador. Also under discussion are live call-in shows on controversial issues like the state's right-to-work law. Though they started producing in Beta, and Coffman has access to VHS equipment through her office, more and more IL programs are being produced on 3/4" tape. The access staff has encouraged the advanced format for those producers whose tapes are likely to be used later for purposes other than cablecast. Judging from the past year, the demand for the tapes beyond cablecast has only just begun.

Though Atlanta seems an unlikely hotbed for pathbreaking labor movement activity, on closer inspection, the reasons for IL's success are clear: an energetic, far-sighted core of union staffers and rank-and-file members who understand the importance of the media; an openness in the higher ranks of the AFL-CIO to let the local efforts develop on their own; and a large, community-supported, well-established public access operation with a staff willing to take the risk to support real access for a controversial constituency.

Sally Alverez is Access Manager for the Center of Community Television, Cable Atlanta and facilitator for "Inside Labor."

Local Labor Cable Projects Around The Country

Access And Labor Join Forces in Fridley

by Tim Lovaas



Conversation number 1:

Hi, I'm Timm Lovaas and I work with labor and cable television."

Response: "What? You mean you want to make our camera operators join the union?"

Conversation number 2:

"Hi, I'm Timm Lovaas and I make video productions on labor."

Response: "Well, I don't think childbirth belongs on any television screen, not even on cable!!"

Conversation number 3:

"Hi, I'm Timm Lovaas and I try to report the rich history and current events confronting labor."

Response: "So who's on strike now?"

As you can tell, it's not easy to get my inspirations across to people. They still seem to have the predetermined opinion that unions are obsolete, crooked, and a general hindrance to today's business economy.

I'm not writing this to argue whether we need unions or not. However, it is important to remember that when unions evolved in the 20th century that "business" had children working in coal mines, factories, and textile mills 12 hours a day. I'm writing this so people in community access centers and in labor unions can join forces to let everybody know what unions are all about and what they are up against.

Our local's involvement began with a few members' interests in cable television. Our first step was to join the Anoka County Communications Workshop. We took all the classes they offered and then taped our first show about the video committee members and why they were interested in unions and public access. Soon, several of us were checking out the portable equipment from the ACCW. We covered things like unemployment rallies, an anti-Reagan rally when he stopped in Minneapolis, an interview with Minnesota Representative Jim Oberstar after his visit to El Salvador, our members' children's Christmas party, and a rare open house of the St. Paul Ford plant.

In the studio we interviewed local members of the Professional Air Traffic Controllers Organization after their demise, we taped a band called "Fringe Benefits," a local band consisting of various union members who write and perform their own labor oriented music, interviewed labor endorsed candidates, and numerous other events.

All in all we tried to portray the union as everyday people, not as the window smashing wildcat strikers that you see over and over on the evening news. It's important to understand that unions care about people, not only it's membership, but the entire community. Therefore it's important to have labor active in community programming.

A good use for community programming would be information on the Auto Content Bill. This relatively unknown bill was introduced by the United Auto Workers and is being snuffed out by the imported auto dealers. This bill simply states that if you sell over 200,000 cars here, you build them here. (The United States is one of a few countries that does NOT have a domestic content law.)

Okay, your first reaction may be that the union is selfish in it's demand for content legislation, but let's take a larger look at this. New cars are assembled by the UAW but many industries supply parts and assemblies that go into each and every car and truck that rolls off the assembly line, i.e. tires, glass bumpers, radios, etc. Perhaps a company in your community has cut back or maybe even closed its door because of the low demand for parts. All of a sudden this has become a community issue.

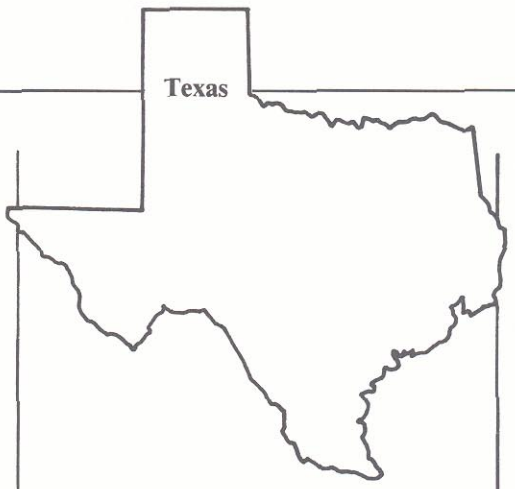
We are faced with other important issues: global relocation of companies, robotics (or "Tell me, Mr. Executive, how many cars will your robot buy?"), and last but not least, the new "household word" of negotiating: CONCESSIONS.

In conclusion, I hope that you become involved in our struggle. People in labor can supply the enthusiasm and public access and supply the technology.

Tim Lovaas is a local UAW member who produces access programming in Fridley, MN.

LABOR & CABLE

Ten Cable Systems in Texas Carry Union Programming



The Texas Chapter of the AFL-CIO took the plunge into cable TV about a year ago after an encouraging talk with Programming Director Jan Sanders of Dallas Warner-Amex. "She really inspired us to do something," reports John Rogers of the Texas chapter. "She was very enthusiastic saying that many cable systems would be responsive to labor programming! It would be a good tool for their companies to build community support and market special interest groups."

So several locals took the initiative to contact Texas cable operators about the possibility of airing labor programming on local channels. They began by going to a local library and looking up addresses and contact people for area cable systems. "A lot of the small cable systems didn't even know about access," said Rogers. "It was an interesting experience; it taught us that cable was a very unstable, changing industry—the addresses, phone numbers and especially contact people were all out of date."

But a year later 10 cable systems are willing to show AFL-CIO programs on a monthly basis on either access or local origination channels: Storer, Houston; Gulf Coast Cable TV, Houston; Athena Cablevision, Corpus Christi; United Cable, Tyler; Vista Cablevision, Wichita Falls; U-A Columbia, San Antonio; Arlington TCI, Arlington; Total TV, Amarillo; Warner-Amex, Dallas; and Capitol Cable, Austin.

Two systems asked that they see the tapes before committing to airing them, and another asked that the local chapter, rather than the state chapter, of the AFL-CIO request access to the channel—which was no problem.

The labor group has finished its 30-minute tape pilot—a news format show covering labor's goals and issues. This first segment covers state education issues and Texas Solidarity Day III. All shows will be produced by an independent videomaker who is a union member. The local chapter will not be using public access facilities for productions—they feel it important to use a union employee as a producer.

The chapter has had difficulty getting money appropriated for this venture in times of declining union enrollment. But they feel these times require that the labor viewpoint is not forgotten and more media exposure should be a priority. Once they convince themselves that they can produce a monthly show, they will go on to phase two—measuring viewership.

UAW Covers Michigan On Community Access

by Dirk Koning



"I would like to see all unions use access TV," stated Don Crandall with an affirmative nod from his wife, Judy.

Don, 54, and Judy, 34, have been co-producing "Images of Labor", a weekly 30-minute program, for over a year now, not to mention each holding down a full-time job and cablecasting Monday night programs on their local access channel. (Which is what they were doing during this interview.)

"With a little arm twisting," smiles Judy, "we dragged our close friends Al and Barb Simpson in to help." Viewers of Grand Rapids Public Access cable channel, GRTV, have seen over 30 shows; featuring films from UAW National in Detroit, and many local productions.

Don has been a union officer for over 20 years, the last 4 serving as President of Local 19. Judy recalls as a child her father, (38 years in a union shop) "carrying me up on his shoulders at union meetings so I could see what was going on."

"Media treats unions badly," says Don. "We want to let people know what labor does in the community," chimes in Judy. "We're not labor goons, we're active members of the community," reiterates Don. (We break while Judy does a self-switched live intro for "Images of Labor.")

Don and Judy's production costs are not funded by anyone. They have 3 cameras and 4 decks of their own that they combine with Al Simpson's full compliment of audio to produce "Images of Labor." Their first production in December of 1981, "The Kenny Robinson Arts & Crafts Festival" was "shot in a whole weekend," explains Judy, "and editing was a nightmare."

Other than the classes they've taken at GRTV, all 4 producers are self-taught from trial and error. "Detroit (UAW National) saw our first tape and just loved it," Don lauded.

"The Grand Rapids group was the first to get involved," states Art Shy, UAW Director of Educational Projects. "We want to set up a network across the country encouraging local unions to get involved and do programs with labor viewpoints," says Shy.

UAW National in Detroit has just hired a media specialist (Mary Templeton, 313-926-5291) to set up television production studios at Solidarity House in Detroit, and Black Lake Educational Center.

"Nationwide we have a dozen groups producing programs," adds Shy. "We've spent less than $10,000 on cable TV, but we're just getting started and it could be much, much more."

The UAW has a pamphlet available called "A Short Course in Cable TV." They also have come out in opposition to S.66 and H.R.4103.

INDEPENDENT & UNITED AT THE SAME TIME ?

As an independent video or filmmaker, you've decided to work "outside the system" — but you still need a community of peers. *The Association of Independent Video & Filmmakers (AIVF)* is such a community. As the national trade association for independents, it represents *your* needs and goals, along with thousands of other members nationwide, to government, industry and the general public.

Along with it's sister organization, the *Foundation for Independent Video & Film (FIVF)* it offers you a wealth of concrete services: ★ Comprehensive Health Insurance ● The Independent Magazine ● *FIVF*'s Festival Bureau ★ Complete information services ★ ● Professional screenings & seminars



JOIN TODAY
$25/Individual/Year
Write or Call:

AIVF
625 Broadway, 9th floor
New York, NY 10012
(212) 473-3400





Producing "Images of Labor" has been "a door opener in meeting people," says Don. They have taped (at their own expense) four shows at the 27th annual UAW National Convention in Dallas, Solidarity Day in Washington, D.C., an ERA Rally in Springfield, Illinois, and several programs in Detroit. Don and Judy have also worked with union groups from Kalamazoo and Muskegon, Michigan, aiding them with their production start-up techniques.

They have also bicycled "Images of Labor" to 3 other access centers for cablecasting and recently a segment was screened in Washington, D.C. at a convention of the International Union of Electrical Workers.

Some of their tapes have ended up in unusual places; like District Court. While taping members of a strike line at a local plant, a striker was arrested for allegedly breaking a headlight on a plant official's car. Don and Judy had the incident on tape, so after a police officer viewed the tape, charges were dropped against the striker, and applied against the plant official. The tape showed the car hitting the striker, and his head breaking the headlamp. Another tape of a different incident was viewed in court establishing the fact that the damage to a plant worker's car occurred prior to the car passing through a strike line.



Don and Judy Crandall edit their latest production with neighbor Barb.

One of their best productions was Judy's interview with Michigan Senator Carl Levin (D), for an "Images" segment. They're scheduling a program with Michigan governor James Blanchard.

"We're not in it to make money," shrugs Judy, "but to educate people about the UAW." "Due to the costs incurred," Don chides, "it also keeps us in a lower tax bracket."

Dirk Koning is Community Access Coordinator for Grand Rapids Community Television.

The Labor Journal: Rank-and-File Perspective

by Karen A. Szczepanski



The New York City Labor Film Club was formed four years ago to help unions expand their use of films for educational and cultural activities and events. The Club acts as an information and resource center and currently sponsors film programs reaching over 200 individuals and unions on a regular basis.

With the appearance of video as an alternative form of communication, the idea of producing a local, labor news program on public access cable television emerged from discussions with club members, union officials, independent video producers, and rank-and-file union members.

There were several good reasons for putting the Club's energies and resources into this kind of project: the Club would highlight new developments in New York unions and increase the flow of information between different local unions. The lack of labor coverage in the electronic and print media, the need to combat stereotypes of workers and labor unions, and the desire to reach out to new audiences were other incentives. In addition, this project could cover a variety of issues in-depth and from a rank-and-file perspective, while members of the club learned and developed media skills.

The Labor Journal, a special project of the Labor Film Club, cablecast its first program in late spring 1983.

Ideas for the first three programs came from the contacts and experience that *Journal* members have within the labor movement. The first program focused on an organizing drive at Columbia University, which affected 2,000 clerical workers throughout the campus. The taped documentary before the discussion, the introduction, and closing were shot and edited by a volunteer crew.

The *Journal's* second program highlighted problems in nursing. The generosity of another video film maker provided the taped segment of the program from a work-in-progress on nursing and the health care industry. Another program focused on labor solidarity and the part that it played in a recent organizing drive at the only non-union hotel in New York City.

Topics have been chosen because they are timely and of general, local concern. Community issues are also integrated into the programs. By alternating its productions with independent productions, the *Journal* hopes to strengthen its ties to both independent video producers and the larger community.

The *Journal* format generally consists of a 5-to-7 minute news segment, followed by a short (3-to-5 minute) film clip or documentary, and then a 10-to-15 minute discussion segment. The Journal has varied this format to include a special 2-minute report on occupational health and safety, and has also experimented with call-ins after the discussion section of the program. Although the program was originally done live to allow for a call-in segment, the increased costs of doing the program live have caused this section of the program to be dropped temporarily.

Members of the Journal would like to encourage other trade unionists, community people and film makers that have an interest in the labor movement to contact them, c/o Ken Nash, 178 East 7th Street, #2A, New York, New York 10009 or call the NYC Labor Film Club Hotline at (212) 533-6515.

Karen Szczepanski is an organizer for New York Local 721 Service Employees International Union.



Labor Channel Promised to Kenosha



Kenosha, Wisconsin is a labor town. Ron Stevens, publisher of *The Kenosha Labor* estimates that 70 to 80 percent of Kenosha citizens are union members. So it is not hard to understand that labor was very interested in making its concerns part of the cable franchising process in Kenosha.

Labor came out in support of one of the unsuccessful bidders, US Cable. When Total TV won the franchise, union representatives worked to insure that labor would be included in the final contract. The efforts of the Kenosha Labor Roundtable Subcommittee on Cable TV paid off when Total TV agreed to lease one channel for labor use. According to Kathy Garmezy, of the national AFL-CIO, this is the only channel set aside for labor use through a franchise agreement in the country.

Labor's leased access channel is guaranteed by the contract for $1 per year over the life of the franchise. Normally, leased access rates would be too prohibitive for local union participation. The channel will be a subsidiary of the Union Cooperative Publishing Co., which publishes *The Kenosha Labor* newspaper.

The Cooperative's studio facilities have been funded and approved by the local union and they have an arrangement to purchase equipment and a variety of resources for production assistance.

The labor channel will carry advertising on its channel to support production costs.

Right now Cooperative Publishing is waiting for Total TV to build the system so they can go on line. Total TV is providing an alphanumeric keyboard for programming daily announcements of interest to the labor community and will install modulators at both the Union Hall and UAW headquarters.

Not only has labor negotiated for its own channel, but has also worked to require:

- Construction of the system by local union members;
- Establishment of safety regulations for linemen and installers;
- Live performances for local cable channels to be under the jurisdiction of the local Federation of Musicians;
- Discount subscriptions to cable for senior citizens;
- Captioning for the hearing impaired.

Labor in Kenosha views its channel as a great opportunity to showcase labor for cable systems across the country. "It's going to be a big job but with the continued involvement of dedicated labor leaders, we can make it work," says Ron Stevens.

FEDERAL CABLE ISSUES VIDEOTAPE

A videotape discussing the consumer access and local government concerns regarding federal cable legislation is now available.

The NFLCP Central States members in Ohio, Michigan, Kentucky, and Indiana should contact Fred Johnson, P.O. Box 86, Bellevue, KY 41073, (606) 581-8008 to obtain a copy. All other groups and individuals who wish to obtain a copy should contact:

NFLCP
906 Penn. Ave. SE
Washington, D.C. 20003
(202) 544-7272

Programming

Sources for Supplemental Programming

Community programming should mean *local* programming. But often video tapes generated outside of the community can provide needed information when added to a local production or aired over the access channel.

Supplemental programming is available at low-cost through many different sources on a wide variety of subject matter. Below are some sources which offer Free Loan Programming—tapes which can be obtained for the cost of return postage only. There are usually no other charges. Be sure to check with each distributor or organization for their specific loan or rental procedure. Also be careful to check into cablecasting rights *before* you put these tapes on your cable system.

Agency For Instructional Television (AIT)

1111 West 17th St.
Bloomington, IN. 47401
(812) 339-2203
(800) 457-4509

AIT produces and distributes more than 2000 fine educational programs at all levels: preschool, elementary and middle school, junior and senior high school, adult/college and teachers in-service. There are series in almost every curricular area—from science and health, to social studies and the arts, to career development and parenting. In addition, AIT is now coordinating joint projects to develop curriculum materials designed for instructional use with computers. This series is "Footsteps."

All programs may be recorded by users themselves to play back at their convenience during that year. Rental prices are negotiable—based on program length, and number of programs used.

Formats: 3/4" U-matic, 1/2 " VHS, Beta 1*11, Broadcast 1" and 16mm film.
Conditions: Free-loan

American Red Cross

Audio/Visual Dept.
5816 Seminary Rd.
Falls Church, Va. 22041
(703) 379-8160
Contact: Steve Kitchen

The American Red Cross distributes a variety of safety oriented programs concerning white water rapids canoeing, boating, swimming, home safety, blood donations, high blood pressure, and disaster preparedness as well as a historical look at the Red Cross.

Format: 3/4" U-matic, 1/2" VHS, and some on 16mm film
Conditions: Free-loan/for up to one month

Department of Education/ Division of Educational Technology

Great Plains National TV Library
P.O. Box 80669
Lincoln, NE
(800) 228-4630

About 600 hours of programming that was produced with funds from the Emergency School Aid Act are available for low distribution costs. The purpose of the programs is to offer positive images of America's diverse racial and ethnic groups. The series comes under the headings: Asian-American, Franco-American, Hispanic, Native-American, and Black and Multicultural. These series include "ReBop", "Infinity Factory", and "Que Pasa, USA".

Programming is available to commercial and non-commercial stations, including cable. Commercial stations, however, must air these shows without commercial interruption and must lead in and out of each show with either a PSA or station identification.

Format: 3/4", 1/2" video cassette, 1", 2" videotape.
Conditions: A fee of usually $25/week. During this time users can make their own copy for free subsequent use. Customer pays return postage.

Downtown Community Television

87 Lafayette St.
New York, NY 10013
(212) 966-4510

Every year the center produces over 200 programs about community art, culture, local news, and documentaries. These tapes are in more than 15 languages. They supply tapes to public and commercial television alike.

Format: 3/4", 1/2" videocassette, 1/2" reel-to-reel, and other formats on request.
Conditions: Rental or Sale, fees flexible—about $30/30 minutes/for one week. *Be sure to mention if you're a non-profit organization & for non-profit use.

Environmental Protection Agency

Audiovisual Support Branch
Office of Public Affairs
401 M St. SW
Washington, DC 20460
Code A107
(202) 382-2043
Contact: William Gollogly

The EPA has several programs of an environmental nature.

Format: 3/4" videotape
Conditions: Free-loan/for 2 weeks

Modern Talking Pictures Services Inc.
5000 Park St. N.
St. Petersburg, Florida 33709
(800) 237-8913
(813) 541-7571 In Florida

Modern Talking Picture Service (MTPS) is the world's largest distributor of free-loan sponsored films and videocassettes. The company motto is "We produce audiences." Educators, TV programmers, civic clubs, college audiences and public access cable stations are some of the users of their programs.

■

DIVISIONS OF MODERN TALKING PICTURES INC.:

Modern TV/Modern Video Programs
(Same address as Modern Talking Pictures)

MVP offers a diverse selection of programming ranging from medical research to how to make candy. Also programs on travel, sports, technology and physical fitness are available.

Format: 3/4", 1/2" VHS videocassettes/1 hr and ½ and ¼ hour single-title and mixed-title tapes.
Conditions: Free loan

Modern TV/Free-Loan Films
(Same address as Modern Talking Pictures)

Films covering a wide variety of subject matter.

Format: 16mm Film/Running times vary
Conditions: Free-Loan

Modern Satellite Network (MSN)
(Same address as Modern Talking Pictures)

MSN—the information Channel—offers a total spectrum of informational programming. Each one hour tape contains 4 entertaining and informative selections in these categories: Consumer Inquiry, Modern Life, Visitor, and Business View. Programs vary each week to satisfy diversified interests.

Format: MSN transmits on SATCOM 111R between the hours of 10am and 1pm (EST) Monday-Friday. *And* is available on 3/4" videocassette.
Conditions: Free to cable systems/Free-loan for videocassettes

For All Divisions: Catalogs are available upon request. Report card due after use of programs.

■

National Archives Trust Fund Board
National Audiovisual Center (NAVC)
Washington, DC 20409
Attn. Order Section
(301) 763-1896

The Center is the central distribution source for more than 13,000 programs in over 600 subject areas, produced by Federal agencies on business, economics, history, science, sociology, and other subjects.

Format: 16mm films, 1/2" and 3/4" videocassettes, color slide shows
Conditions: 16mm films are available for Sale and many are available for Rent ($25) and Preview (preview is free to non-profit organizations with the intent to buy). 1/2" and 3/4" videocassettes available for sale only ($50-150). Color slide shows available for under $50.

■

National Endowment for the Humanities
1100 Pennsylvania, NW
Washington, DC 20506
(202) 786-0278
Contact: Stephanie Jackson

This organization provides grants to producers of film and videotape programs. Contact the organization for a *list of names* of programs they have funded and their respective distributors. These programs are available on an individual basis from the various producers and distributors across the country.

Format: Depends on program, producer, and distributor.
Conditions: Same as above.

■

National Highway Transportation Safety Administration
(NHTSA)
(US Dept. of Transportation)
Office of Public and Consumer Affairs
400 7th St. SW
Washington, DC 20590
(202) 426-9550
Contact: Barry Macahill

NHTSA has produced several Public Service Announcements (PSA) concerning safety belts and drunk driving.

Format: 3/4" videocassette, 16mm film
Conditions: Free-loan

■

National Library of Medicine
A/V Resource Section
Reference Services Division
8600 Rockville Pike
Bethesda, MD 20209
(301) 496-4244
Contact: John Horne or Linda Watson

Programs are available on brain damage, bones, blood vessels, blood volume and blood pressure, and heart surgery. They are *not geared for layman*, but *are* very good for the health professional and health practitioner, and hospitals and medical schools.

Format: 16mm film
Conditions: Loan cost of $10/2 weeks. *Be sure to specify if you are a non-profit organization and for non-profit purposes.

■

Public Interest Video Network (PIVN)
1736 Columbia Rd. NW
Washington, DC 20009
(202) 797-8997

PIVN is an independent production house that aims to provide a nationwide audience with greater diversity in public affairs programming. PIVN has in the past used via-satellite distribution, but is expanding to provide regular tape distribution to new TV outlets. Programs are constantly changing—call for updated list of **free** programs.

Format: Satellite Transmission Feed varies, 3/4" videocassette
Conditions: Prefer written request for taped programs, call for update of Satellite feed specifications.

■

(continued on next page)

Roosevelt Center For American Policy Studies

316 Pennsylvania Ave. SE Suite 500
Washington, DC 20003
(202) 547-7227
Contact: Diane Martin

The Center produces a 30-minute weekly public affairs program called, "American Debate". Twenty-seven programs have already been completed, some of which have been used on ACSN—The Learning Channel. Some topics include the Nuclear Feeeze and the Federal Deficit.

Format: 3/4" videocassette
Conditions: Free-loan

■

U.S. Commission on Civil Rights

Community Relations
1121 Vermont Ave. NW Rm. 500
Washington, DC 20425
(202) 376-8318
Contact: Alfonzo Garcia

The Commission has 1 film available on a free-loan basis. "A Woman, A Spaniel, and A Walnut Tree" is an overview about and for battered women. It has been used by organizations such as half-way homes and colleges. Film length: 10 minutes.

Format: 16mm film
Conditions: Free-loan/1 week

■

Video Outreach

c/o JN Company
PO Box 388
Woodbury, NY 11797
(516) 364-8557

Program series includes a variety of subjects such as the arts, geography, community safety, credit rights, and careers.

Format: 3/4", 1/2" VHS videocassette
Conditions: Free-loan/1 week/programs may be duplicated by user for free and unlimited subsequent use.

■

Video Resource Library (VRL)

University of Wisconsin
School of Social Work-Media Center
425 Henry Mall
Madison, WI 53706
(608) 263-3663

The VRL is a collection of videotapes pertaining to mental health. The tapes may be bought, duplicated, or exchanged. Purchase prices are minimal, often less than rental prices at other videotape services. The VRL is continually searching for new videotapes. If you or your organization have videotapes in any of the broadly defined areas of mental health, VRL would be glad to review them for inclusion in their library. This will enable you to receive credit towards purchase or duplication of any of the tapes in the library.

Format: 3/4", 1/2" VHS, BETA videocassettes, 1/2" reel-to-reel
Conditions: exchange, sale, duplication/Purchase prices include cost of blank tape, mailing, insurance and $8.50 dubbing charge for each 30 minutes of program material. If you supply your own videotape, only the dubbing charge applies.
*If your organization is non-profit, list your Tax exempt number.
**Prices are subject to change. Please call for latest rates.

■

World Wildlife Fund-U.S.

Audiovisual Dept.
1601 Connecticut Ave. NW
Washington, DC 20009
(202) 387-0800
Contact: Megan Epler Wood

World Wildlife Fund-U.S. has a long and short version of the same film which explores what global conservation entails. The film includes interviews with World Wildlife Fund scientists and reseachers working with endangered primates in Brazil, animal and plant diversity of the Amazon, Humpback whales and Mexican sea turtles. The overall importance of maintaining the biological diversity of the planet is stressed.

Format: 16mm film/duration 22 and 13 minute version, 3/4" cassette.
Conditions: Free-loan.

Profile

Access Hawaiian Style

by Ian Farrel

Aloha nui loa from the access staff at Oceanic Cablevision!

Working in community programming is quite an exciting process given the number of people cable now reaches. Over 95% of the households in Hawaii are passed by cable, which makes the state one of, if not *the* most cabled state in the nation. Oceanic Cablevision, a subsidiary of ATC, is currently the largest cable company in the islands. It is negotiating to take over the second largest cable system which would give Oceanic about 95% of the cable subscribers on Oahu.

Oceanic Cablevision began community programming just over a year ago in Honolulu. Our efforts grew out of the success of ethnic programming on a local PBS channel. (Hawaii has many ethnic groups, in fact, every race is a minority here!) When the public TV programs had to be cancelled for lack of funding, Oceanic decided to fulfill its access requirements by serving these same neglected groups.

Our first program was the series "Aga Faasamoa" (The Samoan Way). This weekly program in the Samoan language ran 30 minutes long and covered topics like education and health problems affecting that community. The next two programs were, "Koe Le'o 'O Tonga" (The Voice of Tonga), a half-hour weekly program, and "Kayumanggi" (a Filipino word meaning brown skin), an hour long program. Both had immediate appeal to these previously unserved parts of the community.

After these programs broke the ground for community programming, Oceanic was approached by numerous groups like Senior Citizens, Campbell High School, the State Republican Conference, Hawaii Federation of Teachers, the University of Hawaii Video & Film Group, and the Hawaii Visitors Bureau, which all produced shows last year. We are currently working with 20 community groups on a regular basis and hope that this number will grow when we have our own studio sometime next year. Needless to say, live productions are comparatively easier and faster to produce than those on-location programs requiring post production.

One of our producers deserving special mention is Human Services TV, a cooperative venture among more than 50 agencies organized by the Office of Human Resources Health and Community Services Council of Hawaii. Their first program "Street People" set a very high standard for documentary video here, winning 3rd place in a state-wide video competition. They have since produced "Health, Humor & Harmony", "Images of Aging", and "The Wheelchair Marathon." Their latest show dealt with housing problems in Hawaii.

There are now two full-time staff people assigned to community programming. Portable equipment is made available to community groups who finish video training workshops. Our package includes Sony 800 cameras and Sony 4800 VCRs, a small studio (2 Sony 5850's and a Panasonic 430 editing console) is made available two days a week for any member of the public to obtain 12 minutes live air time. Our regulars for this service include a record reviewer, a comedian, and a lot of religious organizations.

One channel of community programming runs nightly between 6 pm



On-location in a Filipino neighborhood of Honolulu for the access show "Kayumanggi."

Ian Farrel, Community Programming Director
Oceanic Cablevision
2669 Kilihau St.
Honolulu, HI 96819
Type: Public Access, LO
News, Instructional, Ethnic Programming

and 11 p.m. Department of Education tapes are scheduled alongside programming produced by area groups. These total approximately 10 hours a week.

Oceanic Cablevision has a separate staff and channel for local origination. Movies and live sporting events that are supported through advertising are shown on the I/O channel. By the way, Oceanic is quite a leader in selling commercial spots for its satellite channels (USA Network, CNN & CHN) as well as MTV and our own local origination station. We were 3rd highest seller of commercial time for cable TV in the country last year.

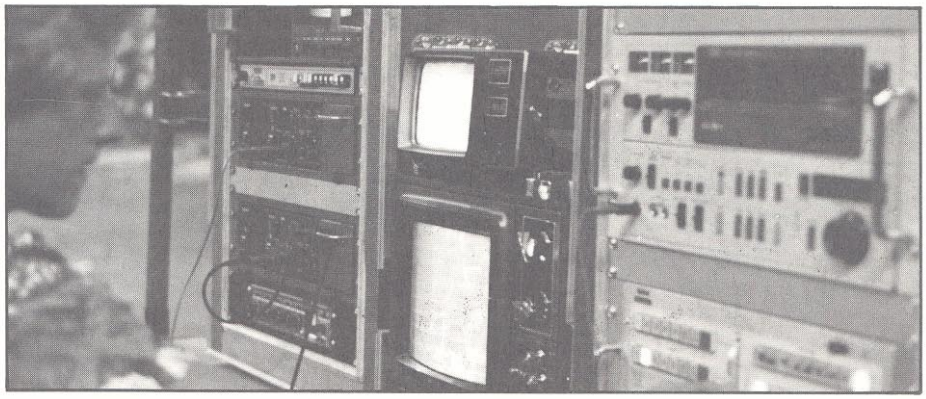
Running a cablesystem in Hawaii is quite different than operations on "the mainland." Many satellites offer only half of their transponders (12 out of 24) to Hawaii so much of our programming (MTV, Disney, Playboy, Home Theater Network, etc.) comes to us a week delayed on either 1/2″ or 3/4″ tape. (Even broadcasters in the area receive delayed network programming.) Therefore, a lot of work here goes into acquiring and airing programming that is easily available in the states. Needless to say, little time, personnel, or revenue has been available over the years to pursue local programming in either broadcasting or cable TV.

We hope that Oceanic's efforts to start community programming in the islands will mushroom. Already the programming generated by the Human Services TV has been shown throughout Hawaii and Oceanic bicycles other excellent programs to other cable systems.

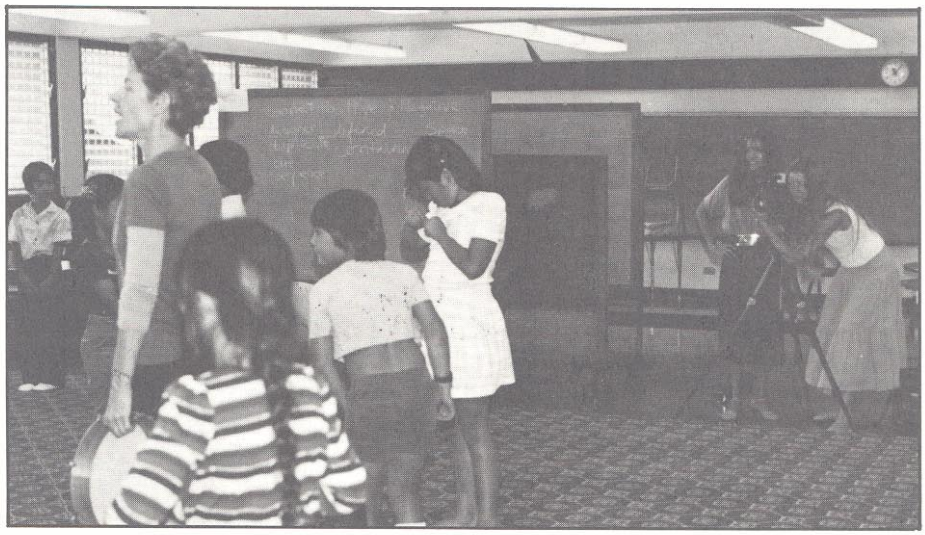
Hawaii has not been a "paradise" for communications in the past, but access can change that by making local programming an affordable community endeavor.



This is only *part* of Oceanic's Control Room.



Switching on-location for "King & Queen of Time" production.



Access crew shoots Betty Jones as she instructs "Dances We Dance."

Technology

A Resource of Technical Tips

by Dave Bloch

Here we go with another run at answering your questions about things video.

Q. We are trying to locate an existing building that we can modify and use as an access center. What should we be looking for?

A. Access center designers have proven to be very creative in their modification of existing structures. Service stations, small churches, school classrooms and gymnasiums, store fronts, warehouses and Victorian homes have all been pressed into service.

Consider locating in a building that already serves the community: a public library, community club or school. Mindy Snyder, access coordinator for Tribune United of Montgomery Co., MD, finds that their location in a community center helps to integrate access into the community. "People come in to use the gym or the facilities and discover access in the process," says Snyder. "Our location really helps connect us to the community."

The location of the building is also important. Is the structure visible in the community, easily accessible? Is there plenty of parking? Is it located in a "safe" neighborhood? Can it be reached by public transportation?

If you are dealing with a large geographic area or must select several sites, consult a real estate agent. They have available rentals and sales listed on a computer and can sort through them for your specifications.

Of course you must consider your budget. Get an idea how large a facility you can afford early on. Sit down and analyze what activities your facility will have to accommodate. Do you really need a studio? Many access centers have run for years without one—Channel 3 in Bloomington, Indiana simply uses a meeting room for its portable studio. Berks Community TV has a studio but no control room. Jerry Richter purposely built it that way wishing not to separate people and technology. If you choose to build a studio, consider space for audience and sets. Will training take place at your facility? How many editing rooms will you need?

Remember that this building will house a community access center, not a broadcasting studio. Consider space for people to congregate in a lounge. It should be a place where people can meet, look over a bulletin board of upcoming productions and exchange information. Don't forget to allow space for needed offices, lavatories and perhaps a conference room.

Once you know what space you need, you can start to look at buildings. As you inspect them, remember that your access center will have to have the following attributes:

- a studio-height ceiling. That means at least 14 feet high, but the higher, the better. Remember you will have to hang a light grid at least 18 inches below the ceiling to allow heat to escape.
- lots of ventilation. The key words to remember are "High Volume, Low Velocity." You will want lots of cool air moving through your studio when those hot lights are on, but that air has to move slowly or you'll hear it on your tapes.
- a very smooth floor. Although you may want to refinish the floor, trying to level out a really warped floor is a very expensive proposition. (Take a marble with you when you inspect a building. If the floor is not carpeted, you can drop the marble and watch how it rolls. A flat floor will allow the marble to roll straight.)
- isolation from noise. The quieter the location, the less you may have to spend later for soundproofing.
- odd-hour accessibility. This is especially important if you are considering sharing a facility—placing your studio in donated space in a school, for example. Your access center will probably be in use at late hours, on weekends, and over holidays. What restrictions will the building owner place on you? You may be required to pay overtime for a custodian or security guard. For example, will you have to pay extra to fire up the furnace on a weekend? Be sure to get everything straight up front.
- wheelchair accessibility.
- zoning. Check with the appropriate city department on zoning restrictions, and make sure you will not have to go through a rezoning process before occupying the building.
- electrical capacity. You will probably have to have considerable electrical work done when you modify the building, but make sure that the utility company will provide you with adequate power at that location.

You won't find everything you need in one building, but what is critical is that the needed additions can be made with minimal expense. Look carefully and ask lots of questions about what you might have to do to make the structure usable.

Remember, if you have any technical questions, no matter how basic, send them to us:

Community Television Review
906 Pennsylvania Avenue, SE
Washington, D.C. 20003

Classified Ads

TELEVISION PRODUCER/DIRECTOR

State-of-the-art production center seeks person with mass communications masters degree and minimum 3 years experience with station production center or ITV service or equivalent combination of education and experience. Desirable specialties include sports directing and instructional design. Video editing and remote production supervision essential. Drivers license required. Must be physically capable of working with small crews in moving heavy and delicate remote equipment. Salary depends on experience, with minimum at $19,300 plus benefit package. Available immediately. Application deadline February 24, 1984. WMU is an EEO/AA employer. Women and minorities are encouraged to apply. Send resume and detailed credits to:

Professor Frank R. Jamison
Head of Media Services
1310 Administration Building
Western Michigan University
Kalamazoo, MI 49008

CPN T.M.
COMMUNITY PROGRAMMING NETWORK

SOLICITATIONS

In your community, is there a demand for quality, locally-produced cable television programs from around the nation? If you think so, contact:

Paul Braun
160 Inverness Drive, West
Englewood, CO 80112

■

EXECUTIVE DIRECTOR

Cable TV Nonprofit Community Access Corporation. Experienced manager with community access background wanted to develop, manage, and operate a nonprofit cable TV community access corporation serving the city of Miami, Florida. The executive director will report to a board of directors and will be responsible for implementing all aspects of community access operation. Applications will be received until February 22, 1984. Send detailed resume, including salary history, education, managerial and TV production experience, awards and a history of community involvement to:

Miami Cable Access Corporation
499 Biscayne Blvd.
Miami, FL 33132

■

EXECUTIVE DIRECTOR

Local Cable Access Organization in Washington, D.C. Metropolitan Area. Management/level experience in fiscal, administrative, fundraising, outreach required, with background in cable TV communications. Job descriptions available upon request. Salary commensurate with experience/qualifications. Up to $35,000. Resumes to:

Executive Director Search Committee
P.O. Box 62
Upper Marlboro, MD 20772
Must be postmarked
no later than
March 1, 1984
An EEO employer.

The System is Here and Now.

Cable TV has the capability of increasing our knowledge of the world around us faster and more efficiently than at any other time in history. MetroVision is proud to bring this communications system to cable subscribers throughout the United States.

The system is here and now. Let's make the most of it.

MetroVision

211 Perimeter Center
Suite 930
Atlanta, GA 30346



NFLCP Membership— Your Ticket to Free Issues of the Community Television Review

NEW MEMBER ENROLLMENT FORM

INDIVIDUAL:

_____ Individual ($25)

_____ Professional ($50)

ORGANIZATION:

_____ Non-profit organization ($75)

_____ Educational Institution ($75)

Government Entities:
Population Size:

_____ Under 100,000 ($100)

_____ 100,000-500,000 ($150)

_____ Over 500,000 ($200)

("Government Entities" includes municipalities, states, counties and cable commissions.)

_____ Patron ($100)

_____ Charter Life ($500)

_____ Library ($75)

_____ For-profit organization ($150)

Cable System or MSO:
No. of Subscribers:

_____ Under 10,000 ($150)

_____ 10,000-50,000 ($400)

_____ Over 50,000 ($600)

("Cable System/MSO" includes cable company-operated access and local origination facilities.)

Name: _____
(or Organization) (please print)

Address: _____

City: _____ State: _____ Zip: _____

Phone: () _____

Contact Person: _____
(Organizational Members Only)

(**NOTE:** These rates will be in effect until Aug. 31, 1984)
Make your check/money order payable to: **NFLCP**
Mail to: National Federation of Local Cable Programmers
906 Pennsylvania Ave. SE
Washington, D.C. 20003

1984 HOMETOWN U.S.A. VIDEO CONTEST

The NFLCP is now accepting entries in its 6th annual Hometown U.S.A. Video Contest. Any video tape which aired over a local cable channel between March 1983 and March 1984 is eligible to enter. Please fill out the entry form below for each program submitted. ONLY 3/4" VIDEO CASSETTES WILL BE ACCEPTED.

For additional entry forms or further explanation of categories, contact:
Joan Gudgel, NFLCP, 906 Pennsylvania Ave., SE, Washington, D.C. 20003, (202) 544-7272.
DEADLINE FOR ENTRIES IS MARCH 31, 1984

Hometown
U.S.A. 1984

You must indicate:

Producer: _____ volunteer _____ staff Program: _____ single _____ series

ENTRY FORM

CATEGORIES: (Select one per entry)

_____ Documentary: Event
_____ Documentary: Public Awareness
_____ Documentary Profile
_____ Local News/Magazine
_____ Instructional/Training
_____ Compilation
_____ Narrowcast
_____ Public Service Announcement
_____ Sports
_____ Live Program
_____ Entertainment
_____ Arts & Cultural Expression
_____ Video Art
_____ Programming by Children
_____ Interactive
_____ Experimental Uses
_____ Uses of the Institutional Network

Name of Producer: _____ Phone: () _____

Organization: _____

Address: _____ Zip Code: _____

Cablecast facility: _____ Cablecast date: _____

Address: _____ Zip Code: _____

Tape title: _____ Program length _____

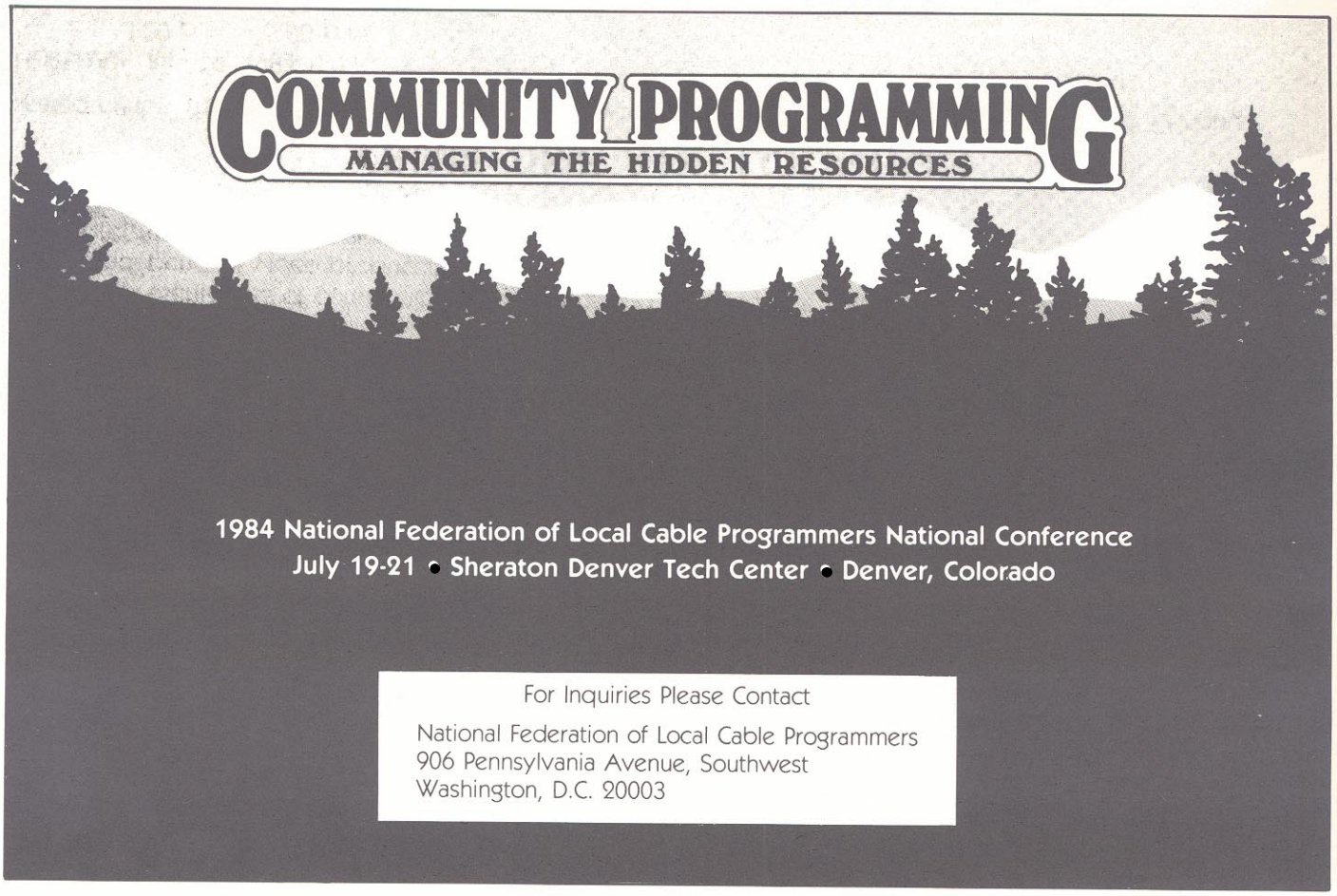
Program description: _____

Enclosed is a check made out to the NFLCP for this entry: _____ $20/staff-produced _____ $15/volunteer-produced

I understand, that by signing below, my signature gives the NFLCP the right to distribute my program, if selected, in the Hometown U.S.A. 1984 Bicycle Tour on a non-exclusive basis for two years. I also understand that the NFLCP assumes that copyright clearance has been obtained for distribution purposes and accepts no liability in this matter. My signature means that I have the authority to submit this video tape. The NFLCP encourages you to send support material which explains: the program production techniques, who was involved in producing the program and what effect the program made on your community.

Signature _____

The NFLCP encourages you to send support material which explains: the program production techniques, who was involved in producing the program and what effect the program made on your community.



Community Television Review
NFLCP
906 Pennsylvania Avenue, S.E.
Washington, D.C. 20003

Non-profit Org.
U.S. Postage
PAID
Washington, D.C.
Permit No. 4032